

WEBER

Standard of the World.

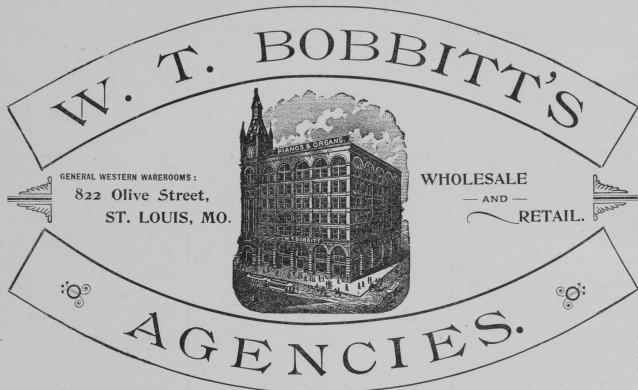
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PIANOS

A Great Treat.

The Superb Abbey-Grau Opera Co. Coming to St. Louis.

The World's Greatest Singers to give a Week of Grand Opera at Music Hall.

Not in years has any announcement been hailed with more unfeigned delight than that of John W. Norton, who telegraphed the first news of the engagement of the renowned Abbey and Grau Opera Co. for a week of Grand Opera in St. Louis.

Such an array of talent has never before been brought together, and lovers of opera will have a treat long to be remembered.

The members of the company are known from one end of the world to the other, and their presentation of the grand opera is a revelation to all. The expenses of the company reach the enormous figure of \$35,000 a week.

The following are the principal artists:

Mme. Eames, Mme. Melba, Mile. Calvé, Mme. Nordica, Mme. Seachie, Mme. Arnoldson, the De Reszkes, La Salle, Carbone, Rinaldini, Mastobuono, De Vascetti, Ancona and Vignas. Scores of lesser lights make up this enormous and expensive troupe.

The repertoire, including "Faust," "Carmen," "Nozze di Figaro," "Romeo et Juliette," "Pagliacci," "Lucia di Lammermoor," "Lohengrin," "Semiramide," "Mignon," "The Huguenots," and "Cavalleria Rusticana," which is usually sung in "Pagliacci."

The large part of the famous Metropolitan Opera house orchestra, led by the celebrated conductor, accompanies the principals on the present tour; and a complete performance, with a wealth of vocal, his-trionic and orchestral ability, is promised on a scale of artistic completeness never before attained.

The season will begin at Music Hall, on Monday, April 9. The management announce that the sale of season tickets will commence with Balmer & Weber, on Wednesday morning, March 21, and continue throughout the week.

On Monday morning following, April 2, the sale of single seats will be opened at the same place named above.

Mr. Galenne is enthusiastic over the successful outcome of Mr. Norton's visit to Chicago.

"The thing to do now," said Mr. Galenne, "is to make this splendid engagement of benefit not only to the people of St. Louis, but to those of all neighboring towns easily accessible by rail. The music-loving people of Belleville, of Alton, of Kirtland, of Ferguson, of Old Orchard, of all the towns near St. Louis on either side and to the north and south should be given some facility for attending these performances. The Chicago & Alton, the Louisville & Evansville, the C. B. & Q., the Wabash, the Missouri Pacific, the Iron Mountain, all the roads centering in St. Louis, should arrange special 'opera' schedules for this engagement. They should run special midnight trains to these neighboring points every evening of the Abbey & Grau week and special matinee trains as well. The people of the territory immediately surrounding St. Louis should be given every facility for attending the seven or eight performances of a grand opera organization, the equal of which has never before been heard in this country. Let us call such artists as Mme. Eames, Mme. Melba, Mile. Calvé, Mme. Nordica, Mme. Seachie, Mme. Arnoldson, the De Reszkes, La Salle, Carbone, Rinaldini, Mastobuono, De Vascetti, Ancona and Vignas and others embraced in one grand company, the week of that company's engagement in St. Louis should be made a record-breaking week. The railroads have always been prompt to afford every facility of this nature to their patrons of the towns adjacent to St. Louis, and I am sure they will do so expected of them this time. In addition to this, the Suburban electric line should run special trains for its patrons, the people of Cahoon and the towns along the way the Abbey & Grau engagement will offer its attractions, not only to the thousands of music-lovers of St. Louis, but also to the many other thousands of the outlying towns."

The following biographical sketches will be of timely interest to our readers.

Emma Calvé.

Mile. Calvé is French by birth, her mother being a Parisian and her father a Spaniard. She has five sisters, "all beautiful." She had no idea of following music as a career until the death of her father, which occurred when she was sixteen or seventeen. Her girlhood years had been spent in a convent, and her taste for music had been formed during her life was most conventional and commonplace until she went upon the stage. Calvé's debut was at the Grand Opera in Brussels, in 1882.

Mile. Calvé's *Carmen* and her *Santuzza*, in "Cavalleria Rusticana," have ranked among the musical sensations of the New York and Boston operas. Her repertoire is an extensive one, however, and she is accredited with magnificent successes in such operas as "Mignon" and others, where no violent outbursts of impetuous passion are required. It is not surprising that Calvé nights are among the most popular of the season.

Nellie Melba.

Nellie Melba is a native Australian. She was born in Melbourne, from which city she derives her stage name. Melba made her debut at the Theatre de la Monnaie, in Brussels. Her earliest appearance gave promise of the proud position she has since attained on the operatic stage. She is an exceedingly attractive-looking woman and she is the possessor of a voice of singular purity and freshness. Even in her palmiest days, it is claimed by many, was not more magnificently endowed by nature. Add to this the results of the most careful and thorough training, which enables her to accomplish with facility the most difficult music. Her technique has been made the subject of elaborate comment and praise. *Lucia, Gilda, Elza, Ophelia, Marguerite and Lakme* are but the names of a few of the characters in which she has appeared.

Emma Eames.

Mme. Eames is an American woman, and the wife of Mr. Julian Story, an American painter of repute; is accounted the most beautiful among Mr. Abbey's artists. She is a figure of delicate and refined beauty, superbly molded, with a small and classic head proudly poised, a low forehead, where the outline of the dark and wavy locks of the golden tresses that Grecian sculptors loved to chisel, and clear, blue eyes, fascinating with the mystery that lurks in the subtle charm of the "Mona Lisa" of Leonardo. Rarely is a woman so well adapted to achieve the favor of a chosen profession while the beauty and freshness of youth still add their charms to the inspiration of artistic training. Her naturally marked features, and her socially as she is professionally, although young in her art—and supreme art only comes with years—has a *Marguerite*, so sweetly delicate and refined, and so stately and womanly an *Elza* have been seen since the triumphs of the great Christine Nilsson.

Lilian Nordica.

Mme. Lilian Nordica was born in Maine. At an early age she moved with her parents to Boston, where she began her musical education at the Boston Conservatory of Music. After having spent some time studying under teachers in Boston she resolved to visit Europe, and in company with her mother she went abroad. In 1878 she went to Europe with Gilmore's Band to sing in concerts, but on arriving in London, after recovering from the moving, she was to be sung in the opera, she cancelled her engagement and determined to enter into the operatic world. She was subsequently met and secured for herself in the hands of San Giovanni, then a famous teacher in Milan. After a successful operatic experience in Italy she determined upon a visit to Paris, and in the gay capital of France made her appearance at the Grand Opera House as *Marguerite* in "Faust." This was June 21, 1880. A few days later she sang the part of *Ophelia* in "Hamlet," and "Hamlet," with the great Maurel in the title role. Her success in this country is too well known to need any further comment.

Sigrid Arnoldson.

Mme. Sigrid Arnoldson was born in Sweden. It is only seven years ago, in 1887, since Sigrid Arnoldson, a pupil of Paderla-Art, appeared before the London public in Rossini's "Barbier de Séville," in precisely the same character in which she appeared Thursday evening, March 15th, at the Metropolitan. It is so true that on one occasion she electrified the London opera goers.

Mme. Arnoldson, apart from being a good operatic singer, is also an accomplished painter and sculptor. She is, moreover, a close observer, something of an amateur painter, and a student. It is said she produced the prize for the best composition of an American opera. The subject, as well as the composer, must be native here and to the manner born.

Jean De Reszke.

Of Jean De Reszke there remains little to be said that is not already in the information of anybody interested in music even in the way of the casual listener at the opera or the student and professional musician. Any person interested enough to know his name must know in addition his art and high reputation.

The celebrated Polish tenor excels in romantic parts, and probably has no equal in such roles as *Faust* and *Romeo*. At the same time he is a versatile singer, and his rendering of Wagnerian role is deserving of the highest praise.

Fernando De Lucia.

Signor De Lucia is a native of Naples, where he was born in 1863. He entered the conservatory of "San Pietro a Maiella," where he devoted himself entirely to instrumental music, which had for him, as was the case with Mme. Melba, an special attraction. After two years of military service he entered the conservatory a second time. Then it was his abilities as a vocalist were discovered.

Signor De Lucia began his operatic career at the San Carlo, in Naples, at the age of twenty, in the role of *Faust*. He is considered by many as being an Italian as "a tenore lirico." In acting he is impassioned and possessed of the true dramatic instinct. De Lucia is equally successful as a dramatic singer and actor on the Italian stage. He has proven to American audiences that his dramatic intensity and impassioned singing are magnetic.

Edouard De Reszke.

The celebrated basso, Edouard De Reszke is as popular in our variety of cities in which he has appeared as he is in Europe. He is as great an artist, whether as singer or actor, as his brother in the line of his roles, and no greater praise could be awarded.

His rendering of *Mephistopheles* in "Faust" is admirable and according to Gounod's own conception. The vocal part is so well possessed, such a magnificent voice and splendid stage appearance.

Jean Lassalle.

For nearly a quarter of a century Jean Lassalle has been singing in the Grand Opera House in Paris. His style is essentially French. In early years he was an art student, and his youthful tendencies are reflected in a hundred different ways in the artistic details of his magnificent vocal production. A singer of the highest rank, he is also an actor of the finest ability. His endeavor to catch the spirit of the composer and delicate it is shown in all his work. Lassalle's repertoire is varied and extensive, and during his stay here he will be seen in several of the greatest characters with which his fame is identified.

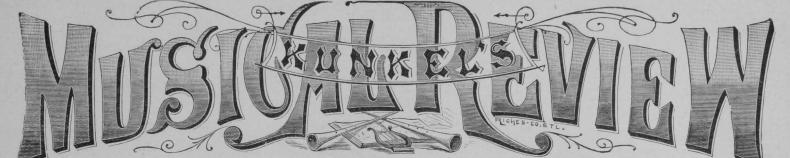
By most critics it is considered that in the part of *Neluso* he reaches the plenitude of his powers both as a singer and actor. The ideal cast, Ancona was born in 1860, and he is now in his twenty-ninth year. He regards *Ilma Sachs* as his best role. Be that as it may, there is one thing certain: he is regarded as one of the foremost artists of the world.

Mario Ancona.

Mario Ancona is one of the most promising artists of the day. Ancona's first appearance was on the opening night as *Valentine* in "Faust," with Eames as *Marguerite*, and the De Reszkes as *Faust* and *Mephistopheles*. The ideal cast. Ancona was born in 1860, and he is now in his twenty-ninth year, and made his debut in 1880 at Trieste in "Río de Lahore." That is only four years ago. Since then he has sung in the principal opera houses of Italy and at Covent Garden, London. He has a repertoire of twenty operas. His first appearance in St. Louis was with his friends. He was the first to sing the role of *Alto* in "Cavalleria Rusticana." Mascagni himself selecting him for the part. He is also a pupil of "Pagliacci," as well as his *Ilma Sachs* in "L'Amico Fritz," have helped to give him that reputation with the London and New York audiences he so well merits.

Pol Plancon.

He has a grand stage presence and a magnificent voice. He made his debut in the *Brig in the Night* in Lyons. For nearly ten years he has been at the Grand Opera House in Paris, and in that time has sung in the most important and important roles in the operas of Gounod, Saint-Saëns and Massenet. *Mephistopheles* in "Faust" is one of his favorite parts. His voice is a basso cantante. Mr. Plancon is a pupil of the famous teacher, Strigilia, of Paris.



April, 1894.

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APRIL, 1894.

KUNKEL CONCERT.

Charles Kunkel's second concert was given on the 6th ult. at the Delmar Avenue Baptist Church, Delmar and Pendleton Avenues. It was a pronounced success and thoroughly enjoyed by a large audience.

The following splendid programme will be rendered at the last concert, which will be given at the same place, Tuesday Evening, April the 3rd.
I. Beethoven, Ludwig van—Sonata Pathétique, op. 13. a. Grave, Allegro di molto e con brio; b. Adagio cantabile; c. Allegro.
II. Miquel-Kieslowski—Flute Solo—Andante et Rondo Caprice.

III. Epstein, M. L.—a. Polonaise in C sharp minor, Moreau de Concert; Contralt. Louis-J. At Eve. Nocturne in D flat major; Krøger, E. R.—Op. 17, c. Elfenreine (Dance of the Elves); Etude de Concert in B minor; Liszt—Venezianische Gondellied, Paraphrase de Concert, Introducing the Sextet "Oh, noble Carol," Finale of third act of Ernani; Gottschalk, L. M.—Op. 11, 1, Le Mancoeur, Serenade; Kunkel, Jacob—f. Grand Paraphrase de Concert on Johann Strauss' Waltz "On the Beautiful Blue Danube."

IV. Beecher, Ferdinand—Flute Solo—a. Nocturne; Kieselhorst, J. A.—a. Serenade, Sur deux themes Français.

V. Prudent, Raoul, Op. 35—a. Les Lois, Chasse; Rive-Kink, Julia—b. Home, Sweet Home, Concert Paraphrase; Thalberg, S.—Op. 42, c. Don Juan, Grand Fantasia, treating the Serenade and Menuet.

CHORAL-SYMPHONY SOCIETY.

The Choral-Symphony Society gave its fifth concert on the 6th ult. An appreciative audience was attendance and enjoyed the splendid work of the soloists and chorus. Mrs. Blauvelt has been heard with favor before, and Mrs. Bollman's singing is always finding and captivating. Mr. Porteous was well received.

The next concert of the Choral-Symphony Society will be given on the evening of Thursday, April 5, and its feature will be a reading of Shakespeare's "Midsummer Night's Dream," with orchestral accompaniment and the fairies' chorus rendered by the ladies' chorus of the society.

The new way of reading the play has been done very many times in the larger cities of the country by Mr. Geo. Riddle, the young elocutionist who made his first great success in the Greek play at Harvard some years ago. The Choral-Symphony Society has decided to give this novel entertainment to St. Louis.

The services of Mr. George Riddle have been secured, and the Choral-Symphony and orchestra will furnish the incidental music and choruses.

E. R. KRØGER'S RECITAL.

E. R. Krøger gave his fourth monthly recital at the chapel of the Church of the Messiah, on the 12th ult. The recital was well attended and a choice programme offered. The next recital will be given Monday Evening, April 9th, and will present a programme of special interest.

SUNDAY ORCHESTRAL CONCERTS.

Beginning with the first Sunday in April, Mr. I. L. Schoen and fifty prominent musicians will give a series of Popular Orchestral Matinee Concerts at Grand Music Hall, Exposition Building. Among the guarantors are Mayor Walbridge, E. C. Simmons, Adolphus Busch, Dr. Sale, Charles Nigce, Rice-Silix, and many others.

L. Godowsky, the Polish pianist and pupil of Rubinstein, will be heard at the first concert.

The enterprise is one that appeals to all lovers of music and should receive hearty support. The organization is co-operative in its scheme of work, the musicians participating in the programme not being paid, their remuneration depending upon the receipts. Popular prices will prevail: general admission 25 cents, boxes and part of parquette 50 cents, children 10 cents.

MUSIC IN GERMANY.

Moritz Moszkowski says the outlook for music in Germany is sad, because of the over-production in every branch of musical composition. The concert audiences he divides into three classes: People who attend to carry notes that they may see, people who attend to see the conductor, and the edition of Beethoven; people who attend because they are in society and must be seen there; the third class, the real enthusiasts, which includes many critics, but few friends of music. All seem imbued with the spirit of ennui and of expectancy. As for the present German opera writers, Moszkowski divides them into two classes: The one is made up of symphonists, who attach as many "left" motives as possible to the several roles, and then occupy themselves augmenting, diminishing and otherwise contrapuntally handling them in a more or less doubtful manner. This class of composer is generally his own librettist. Some fanatics among them live and die firm and unshaken in the belief in two composers—the other one is Wagner. The second class make up their repertoire of a rich stock of older songs, drinking songs and such stock in trade.

The arts are one at center, but not in circumference; and when one art strives after outside effects peculiar to another, it is not in its highest sphere; and we must not forget where the true sphere of music lies, and what is her special mission; and that is, to express what never could be formulated into words or caught upon the canvas and to lift the soul into that mystic realm where the more definite and formal arts cannot enter. This is the true office of music, whether in the refined performance of the concert hall, or the simple lay of the street minstrel; whether in the brilliant rendition of a Chopin concerto, or the soothing hum of a mother's lullaby. "Away, thou music," says one, pricked by its yearning; "thou tell'st me of what I have never seen or known." "Music," says J. G. Holland, "is a strange bird singing the songs of another shore." "When under its spell," says one (T. T. Munger), "we transcend our ordinary thought and feeling, and are carried into another world. When the spell ends and we come back to this present world, we do not cease to believe in that into which we have been carried. We have been tapped into the harmonies of the soaring in its adorations, we felt how real that world is, and how surely it must at last be eternally realized."

Louis Hammerstein, organist and musical director of the Lafayette Park Presbyterian Church, gave a magnificent Eastern song service, in which he was assisted by a quartette and choral union of thirty-eight trained voices. The programme was composed of Mrs. Louis Hammerstein, soprano; Mrs. W. A. Bonack, alto; Mr. B. Dierkes, tenor; and Mrs. W. A. D. Weld, baritone.

CITY NOTES.

Miss Agnes Gray, the popular violinist, will give several recitals at St. Charles, Webster and Kirkwood, on March 30th, April 30th and May 20th, respectively. She will be assisted by Miss McDermott, Miss Ashcroft, elocutionist, Miss McClaggan, pianist, and H. Hoffman, baritone.

Miss Cora Fish, assisted by some of her pupils and Miss Ethel Hudson, contralto, gave a piano recital at the residence of Mrs. A. G. Fish, 2715 Lucas Avenue, on the 10th ult. A very interesting programme was rendered, which reflected much credit upon Miss Fish.

E. R. Krøger has removed from 3336 Chestnut Street to Webster, Mo. He has located handsome music rooms in this city at the N. E. Cor. of Grand Avenue and Olive Street. Mr. Krøger's change of residence was necessitated by throat trouble; the pure country air will no doubt afford him relief.

Miss Mae A. Sherry is taking commendable interest in the bringing out of young amateurs. She is musical director of the Webster Musical Amateur Society, and has been a pupil of some of our leading teachers. She has a large class of pupils.

Among the many teachers of zither in the West, none has accomplished as much good as August Meyer, of 1068 South 13th street; not alone in teaching, but also in perfecting the instrument itself, and enlarging its repertoire.

P. Robert Klute gave a musicale at his music rooms on the 15th ult.; his programme was well varied and entertaining. The piano solo, "Nearer, My God, to Thee," by Rive-Kink, was admirably played by Mr. Klute.

Richard B. Platt, assisted by Mrs. R. Atkinson, gave a very creditable piano recital at Miss Strong's music studio on the 8th ult. Although but young in years, Mr. Platt's playing, which was from memory, was very artistic and received with enthusiasm by a large audience. He is a pupil of Miss Strong. Mrs. Atkinson's pleasing voice won her a hearty reception.

The Homeopathic Medical College of Missouri held its thirty-fifth annual commencement exercises at the Pickwick Theatre on the 22nd ult. A choice musical programme was presented, to which Mr. Charles Kunkel contributed several piano solos; they aroused the greatest enthusiasm, encores being demanded for each. Miss Agnes Gray played several violin solos in a way that made her a prime favorite and won her encores.

Geo. Enzinger, organist of Salem German Methodist Church, presented a special Easter service, part of which was the Christian Prayer, "A Mystical by Spahr. It was rendered by twelve highly trained voices, assisted by Philip Enzinger, bass soloist, in a manner most creditable to the director, Mr. Geo. Enzinger.

Eugenia Williamson, B. E., and some of her advanced pupils in elocution and Delsarte physical culture, will give the elocution course, at Pickwick Theatre, Tuesday Evening, April 17th, at 8 p.m. sharp. The programme will be entirely new, presenting readings, recitations, Delsarte attitudes, vocal and instrumental music. Miss Williamson will deliver "The Set of Turquoise," by Thomas B. Aldrich. Tickets may be procured at the theatre.

The Western Musical Amateur Society, of which Miss I. Wirth is president, and Miss Mae A. Sherry musical director, gave their first musicale on the 10th and 16th ultimo, at 724 N. Garrison Ave. Among the many beautiful solos were: "The Song of the Piano Duet, Streletzki, admirably played by Misses Wirthlin and Horsey; "Menuet" Paderewski, by Ida Werner, a young miss of eight years; a selected piano duet by Misses Sherry and Mitchell; vocal solos by Miss Estelle Kupferle and Master Gusie Bott; and the popular song, "Merrily I Roam," by Miss Onita Bauer.

MUSICAL EVENT AT WASHINGTON.

The Supreme Court, Senators and Foreign Diplomats Listen to a Muscular by Mr. Emil Liebling.

When the West can go down into the East in the line of art and create a veritable sensation it is worth more than a passing comment. Mr. Emil Liebling, the distinguished pianist, played the Kimball Concert grand Piano in Brooklyn and Washington before large and enthusiastic audiences. In Washington the Justices of the Supreme Court, members of the foreign legations and nearly all of the Senators, accompanied by parties, attended the concert, and Mr. Liebling and the Kimball piano were covered with glory. These concerts served as the formal introduction of the Kimball in the East, and as it is the product of Chicago the occasion is worthy of special attention.

"It is not his genius," said Zelter once said of Mendelssohn, "which surprises me and commands my admiration, for that was from God, and many others have the same" (this spoke his attached teacher). "No, it is his incessant toil, his ceaseless industry, his stern co-scientiousness, his inflexibility toward himself, and his actual adoration of art. He will gain a name in everything he undertakes."

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The next Universal Exposition opens in Antwerp on May 5th of this year. The next after that, so far as at present known, will be the Paris Exhibition of 1900. The Municipal Council of St. Petersburg makes a proposal for an International Exhibition to be held in that city in 1903, to celebrate the two hundredth anniversary of the founding of the capital by Peter the Great.

Joseph Jefferson said at the Player's in New York. "Gentlemen, I have just seen the greatest piece of acting by a woman that I have observed in this country during my career." The woman he referred to is Emma Calvé.

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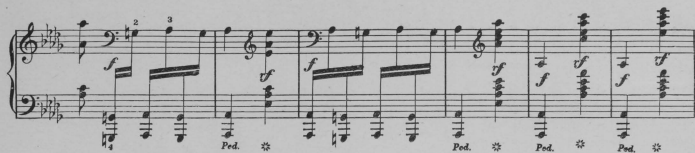
First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a final measure with a half note and a fermata. Bass staff has a steady eighth-note accompaniment. Pedal point (Ped.) is indicated below the bass staff, followed by a star symbol.

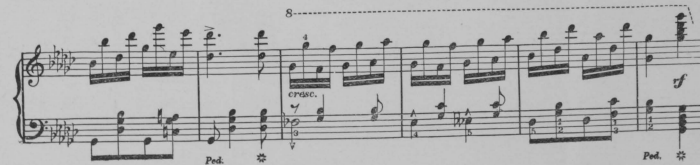
Second system of musical notation. Treble staff features a melodic line with a fermata in the second measure. Bass staff continues the eighth-note accompaniment. Pedal point (Ped.) is indicated below the bass staff, followed by a star symbol.

Third system of musical notation. Treble staff includes a melodic line with a fermata and a section marked with a dashed line and the number 8. Bass staff has a melodic line with a fermata and a section marked with a dashed line and the number 3. Pedal point (Ped.) is indicated below the bass staff, followed by a star symbol.

Fourth system of musical notation. Treble staff has a melodic line with a fermata. Bass staff continues the eighth-note accompaniment. Pedal point (Ped.) is indicated below the bass staff, followed by a star symbol.

Fifth system of musical notation. Treble staff has a melodic line with a fermata. Bass staff continues the eighth-note accompaniment. Pedal point (Ped.) is indicated below the bass staff, followed by a star symbol.





First system of musical notation. Treble and bass staves. Treble staff has a whole note chord, followed by eighth notes. Bass staff has a whole note chord, followed by eighth notes. Pedal point is indicated by a 'Ped.' and a star symbol.

Second system of musical notation. Treble and bass staves. Treble staff has a whole note chord, followed by eighth notes. Bass staff has a whole note chord, followed by eighth notes. Pedal point is indicated by a 'Ped.' and a star symbol.

Third system of musical notation. Treble and bass staves. Treble staff has a whole note chord, followed by eighth notes. Bass staff has a whole note chord, followed by eighth notes. Pedal point is indicated by a 'Ped.' and a star symbol.

Fourth system of musical notation. Treble and bass staves. Treble staff has a whole note chord, followed by eighth notes. Bass staff has a whole note chord, followed by eighth notes. Pedal point is indicated by a 'Ped.' and a star symbol.

Fifth system of musical notation. Treble and bass staves. Treble staff has a whole note chord, followed by eighth notes. Bass staff has a whole note chord, followed by eighth notes. Pedal point is indicated by a 'Ped.' and a star symbol.



Ped. *

Ped. *

cres.

f *p*

Ped. *

Ped. *

Ped. *

♯ To shorten the piece go from ♯ to ♯

cres.

f *p*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

cres.

f *f*

Ped. *

Ped. *

Ped. *

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is B-flat major (two flats). The notation includes various musical elements:

- System 1:** Features a melodic line in the treble staff with eighth and sixteenth notes, and a harmonic accompaniment in the bass staff. A pedal marking 'Ped.' with an asterisk is present.
- System 2:** Continues the melodic and harmonic development. Pedal markings 'Ped.' with asterisks are used.
- System 3:** Includes dynamic markings 'f' (forte) and 'p' (piano). Pedal markings 'Ped.' with asterisks are present.
- System 4:** Features a melodic line with triplets and a harmonic accompaniment. Pedal markings 'Ped.' with asterisks are used.
- System 5:** Includes dynamic markings 'f' and 'p'. Pedal markings 'Ped.' with asterisks are present.
- System 6:** Concludes the page with a melodic line and a harmonic accompaniment. Pedal markings 'Ped.' with asterisks are used.

First system of musical notation, measures 1-4. Treble and bass staves with complex chords and arpeggios. Pedal points are marked with asterisks.

Second system of musical notation, measures 5-8. Treble and bass staves with complex chords and arpeggios.

Third system of musical notation, measures 9-12. Treble and bass staves with complex chords and arpeggios. A dashed line with '8' indicates a repeat or continuation.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex chords and arpeggios. A dashed line with '8' indicates a repeat or continuation.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex chords and arpeggios. The instruction *sempre cres.* is present.

Sixth system of musical notation, measures 21-24. Treble and bass staves with complex chords and arpeggios. The instruction *strepitoso.* is present. The system ends with a double bar line and a repeat sign.

VALSE LENTE.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

Poco moto. ♩ - 132.
espressivo.

Eduard Schutt. Op. 17. N° 2.

The musical score is written for piano and includes a pedal line. It consists of five systems of music. The first system begins with the tempo marking 'Poco moto. ♩ - 132.' and the instruction 'espressivo.' The piano part starts with a 'mD' (mezzo-forte) dynamic. The second system includes the marking 'poco rit.' and 'a tempo.' The third system includes 'accet.' (accelerando) and 'cres.' (crescendo). The fourth system includes 'poco rit.' and 'poco a poco in tempo.' The fifth system includes 'poco rit.' and 'rit.' (ritardando). The score is marked with various musical notations, including notes, rests, and dynamic markings like 'mD' and 'cres.'

molto rit. *a tempo.*

mf *l.h.* *accel.*

Pedal.

Tempo I.

dim. *rit.* *pp*

Pedal.

accel. *cres.* *poco rit.*

Pedal.

a tempo.

cres.

Pedal.

poco rit. *a tempo.* *mf* *pp* *l.h.*

Pedal.

rit. *lento.* *espressivo.*

Pedal.

POLO.

GALOP DE CONCERT.

by
Leon Dinkgreve.

Secondo.

Transcribed as Duet by Carl Sidus

Con Bravura $\text{♩} = 100$.

The musical score is written for piano and bass. It begins with a tempo marking of $\text{♩} = 100$ and a performance instruction of "Con Bravura". The key signature has two sharps (F# and C#), and the time signature is 2/4. The score is divided into five systems, each with a piano (upper) and bass (lower) staff. The piano part is characterized by a series of eighth-note chords and single notes, often decorated with grace notes and fingerings (e.g., 1-2-3, 4-5, 5-4-3-2-1). The bass part consists of a steady eighth-note accompaniment. Dynamics such as *f* (forte), *mf* (mezzo-forte), and *sf* (sforzando) are indicated. Pedal marks ("Ped.") and star symbols are placed below the bass staff to indicate where to use the sustain pedal. The score concludes with the number "1002 - 10".

POLO.

GALOP DE CONCERT.

by
Leon Dinkgreve.
Primo.

Transcribed as Duet by Carl Sidus

Con Bravura $\text{♩} = 100$.

The musical score is written for piano and grand staff. It begins with a tempo marking of $\text{♩} = 100$ and a dynamic of *f*. The first system includes a piano introduction marked *cresc.* and a first system of the main theme. The second system continues the theme with a piano introduction marked *cresc.* and a first system of the main theme. The third system continues the theme with a piano introduction marked *cresc.* and a first system of the main theme. The fourth system continues the theme with a piano introduction marked *cresc.* and a first system of the main theme. The fifth system continues the theme with a piano introduction marked *cresc.* and a first system of the main theme. The score includes various musical notations such as dynamics (*f*, *cresc.*), articulation (accents, slurs), and performance instructions (Ped., 8-measure rests). Fingerings are indicated by numbers 1-5 above notes. The piece ends with a double bar line and the number 1002-10.

Secondo.

This musical score is for a piece titled "Secondo". It is written for a grand piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of six systems of music.

The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with "Ped." and asterisks. The score includes several dynamic markings: *cres.* (crescendo), *mf* (mezzo-forte), and *p* (piano).

The first system features a complex texture with many beamed sixteenth notes in the right hand and a steady eighth-note accompaniment in the left hand. The second system introduces a *cres.* marking and a *mf* dynamic. The third system continues the intricate melodic lines. The fourth system features a *mf* dynamic and a *p* dynamic. The fifth system includes a *cres.* marking and a *p* dynamic. The sixth system concludes the piece with a final cadence.

The score is marked with "Ped." and asterisks at various points, indicating where the sustain pedal should be used. The overall style is characteristic of late 19th or early 20th-century piano music.

Primo.

5

This musical score is for a Trio and a Secondo. It consists of six systems of music, each with a Treble and Bass staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

- System 1:** The Trio part (left staff) begins with a piano (*p*) dynamic and a 4-measure rest. The Secondo part (right staff) begins with a forte (*f*) dynamic. Pedal points are indicated with 'Ped.' and asterisks.
- System 2:** The Trio part continues with a piano (*p*) dynamic. The Secondo part continues with a forte (*f*) dynamic. Pedal points are indicated.
- System 3:** The Trio part continues with a piano (*p*) dynamic. The Secondo part continues with a forte (*f*) dynamic. Pedal points are indicated.
- System 4:** The Trio part continues with a mezzo-forte (*mf*) dynamic. The Secondo part continues with a forte (*f*) dynamic. Pedal points are indicated.
- System 5:** The Trio part continues with a mezzo-forte (*mf*) dynamic. The Secondo part continues with a forte (*f*) dynamic. Pedal points are indicated.
- System 6:** The Trio part continues with a mezzo-forte (*mf*) dynamic. The Secondo part continues with a forte (*f*) dynamic. Pedal points are indicated.

Throughout the score, various musical notations are used, including rests, notes, and dynamic markings. The Trio part often features a steady eighth-note accompaniment, while the Secondo part features more complex rhythmic patterns and chordal structures.

Primo.

7

Trio.

The musical score is written for two staves, Treble and Bass clef, in a key with two flats (B-flat and E-flat). The tempo is marked 'Trio.' and the first section is labeled 'Primo.'.

Measures 1-4: The Trio section begins with a *mf* (mezzo-forte) dynamic. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand provides a harmonic accompaniment with slurs and fingerings (1, 2, 3, 4).

Measures 5-8: The Primo section begins with a *f* (forte) dynamic. The right hand continues with a melodic line, and the left hand features a more active accompaniment. Pedal points are indicated below the bass staff in measures 5, 6, 7, and 8.

Measures 9-10: The Trio section resumes with a *mf* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a simpler accompaniment. Pedal points are indicated below the bass staff in measures 9 and 10.

Measures 11-14: The Primo section resumes with a *f* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a more active accompaniment. Pedal points are indicated below the bass staff in measures 11, 12, 13, and 14.

Measures 15-18: The Trio section resumes with a *mf* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a simpler accompaniment. Pedal points are indicated below the bass staff in measures 15, 16, 17, and 18.

Measures 19-22: The Primo section resumes with a *f* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a more active accompaniment. Pedal points are indicated below the bass staff in measures 19, 20, 21, and 22.

Measures 23-26: The Trio section resumes with a *mf* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a simpler accompaniment. Pedal points are indicated below the bass staff in measures 23, 24, 25, and 26.

Measures 27-30: The Primo section resumes with a *f* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a more active accompaniment. Pedal points are indicated below the bass staff in measures 27, 28, 29, and 30.

Measures 31-34: The Trio section resumes with a *mf* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a simpler accompaniment. Pedal points are indicated below the bass staff in measures 31, 32, 33, and 34.

Measures 35-38: The Primo section resumes with a *f* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a more active accompaniment. Pedal points are indicated below the bass staff in measures 35, 36, 37, and 38.

Measures 39-42: The Trio section resumes with a *mf* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a simpler accompaniment. Pedal points are indicated below the bass staff in measures 39, 40, 41, and 42.

Measures 43-46: The Primo section resumes with a *f* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a more active accompaniment. Pedal points are indicated below the bass staff in measures 43, 44, 45, and 46.

Measures 47-50: The Trio section resumes with a *mf* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a simpler accompaniment. Pedal points are indicated below the bass staff in measures 47, 48, 49, and 50.

Measures 51-54: The Primo section resumes with a *f* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a more active accompaniment. Pedal points are indicated below the bass staff in measures 51, 52, 53, and 54.

Measures 55-58: The Trio section resumes with a *mf* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a simpler accompaniment. Pedal points are indicated below the bass staff in measures 55, 56, 57, and 58.

Measures 59-62: The Primo section resumes with a *f* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a more active accompaniment. Pedal points are indicated below the bass staff in measures 59, 60, 61, and 62.

Measures 63-66: The Trio section resumes with a *mf* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a simpler accompaniment. Pedal points are indicated below the bass staff in measures 63, 64, 65, and 66.

Measures 67-70: The Primo section resumes with a *f* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a more active accompaniment. Pedal points are indicated below the bass staff in measures 67, 68, 69, and 70.

Measures 71-74: The Trio section resumes with a *mf* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a simpler accompaniment. Pedal points are indicated below the bass staff in measures 71, 72, 73, and 74.

Measures 75-78: The Primo section resumes with a *f* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a more active accompaniment. Pedal points are indicated below the bass staff in measures 75, 76, 77, and 78.

Measures 79-82: The Trio section resumes with a *mf* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a simpler accompaniment. Pedal points are indicated below the bass staff in measures 79, 80, 81, and 82.

Measures 83-86: The Primo section resumes with a *f* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a more active accompaniment. Pedal points are indicated below the bass staff in measures 83, 84, 85, and 86.

Measures 87-90: The Trio section resumes with a *mf* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a simpler accompaniment. Pedal points are indicated below the bass staff in measures 87, 88, 89, and 90.

Measures 91-94: The Primo section resumes with a *f* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a more active accompaniment. Pedal points are indicated below the bass staff in measures 91, 92, 93, and 94.

Measures 95-98: The Trio section resumes with a *mf* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a simpler accompaniment. Pedal points are indicated below the bass staff in measures 95, 96, 97, and 98.

Measures 99-100: The Primo section resumes with a *f* dynamic. The right hand has a melodic line with slurs and fingerings. The left hand has a more active accompaniment. Pedal points are indicated below the bass staff in measures 99 and 100.

Musical score for piano, Second Movement, measures 1002-1010. The score is in bass clef with a key signature of one flat (B-flat). It features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). Pedal markings (*Ped.*) are present throughout. The system ends with the number 1002-10.

Secondo.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line is in G major, 2/4 time, and features a melody with eighth and sixteenth notes. The piano accompaniment is in G major, 2/4 time, and features a bass line with eighth and sixteenth notes. The second system continues the vocal line and piano accompaniment. The piano accompaniment includes a 'Ped.' (pedal) marking and a '6' (sixteenth note) marking. The score is written in G major, 2/4 time, and is for a vocal soloist and piano.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The second system continues the piece, showing a more complex texture with multiple voices or instruments. The treble staff has a melody with eighth and sixteenth notes, and the bass staff has a more active line with eighth and sixteenth notes. The score is written in a key with one sharp (F#) and a 2/4 time signature. The lyrics 'The Rose Tree' are written below the first system, and 'The Rose Tree' is written below the second system.

The image shows a page from a musical score for 'The Song of the Lark' by Maurice Strakosky. The score is for piano and is written in G major (one sharp) and 4/4 time. The tempo is marked 'Moderato'. The score consists of two staves, a treble staff and a bass staff. The right hand plays a complex, rhythmic melody with many slurs and ties, while the left hand provides a supporting bass line with chords and single notes. There are several 'Ped.' (Pedal) markings in the left hand, indicating when to use the sustain pedal. The score is numbered 1 through 12, corresponding to the measures shown. The page is numbered 1 in the top right corner.

Primo.

11

THAT LITTLE GERMAN BAND.

J. W. Boone.

Allegretto $\text{♩} = 92$.

The piano accompaniment consists of two systems of music. The first system has four measures, and the second system has four measures. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melody with various fingerings indicated by numbers 1-5. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include a forte (f) marking in the first measure of the first system and a piano (p) marking in the first measure of the second system. Pedal markings (Ped.) are present at the end of measures 2, 4, and 6, with some measures also marked with a double asterisk (**).

4. And high or low wher. .e'er I go, 'Tis whistled in my ear; I have

The vocal melody for the fourth line of the song is written on a single staff. It begins with a treble clef and a key signature of two flats. The melody consists of a series of eighth and quarter notes, ending with a half note. The lyrics are written below the staff.

1. On a street close by, in a building high, A co - zy place I rent. 'Tis a

2. The Pi - co - losqueaks, the cor net shrieks, The bass drum falls in line, And

3. I have caught the strain, it is in my brain, I hum it night and day; And to

The piano accompaniment for the vocal lines consists of two systems of music. The first system has four measures, and the second system has four measures. The music is in 2/4 time with a key signature of two flats. The right hand features a melody with various fingerings indicated by numbers 1-5. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include a piano (p) marking in the first measure of the first system and a piano (p) marking in the first measure of the second system. Pedal markings (Ped.) are present at the end of measures 2, 4, and 6, with some measures also marked with a double asterisk (**).

4. tried my best I can - not rest, My head is feel - ing queer I

1. snug re - treat, it is furn - ish'd neat, And I should be con - tent; But
 2. then the flute with a root toot toot! They've got the tune down fine. The
 3. put it mild it does set me wild When - e'er that tune they play 'Tis

Ped.

4. real - ly think I'll take to drink, Twill drive me to my tomb; My

1. near at hand, a Ger - man band Has late - ly hir'd a room, And
 2. trom - bone's blare, the rat - tling snare, The cym - bals then re - sume, And
 3. all I know they pound and blow It floats up to my room, That

*

4. dead march will be Um - fa - la - rum! Pil - lee - wil - lee - win - kum - boom!

1. all I hear is Um - fa - la - rum! Pil - lee - wil - lee - win - kum - boom!
 2. all join in on " " " " " " " " " "
 3. e - ver - last - ing " " " " " " " " " "

f

Ped. *

Ped. *

Ped. *

Chorus.

Wow . . . wow . . . wow! Ra . ta . ta . ta . zoom!

f

Ped. ☆ Ped. ☆ Ped. ☆

Um . fa . la . rum um . fa . la . rum! Pil . lee . wil . lee . win . kum . boom!

f

Ped. ☆ Ped. ☆ Ped. ☆

f

Ped. ☆ Ped. ☆

f

Ped. ☆ Ped. ☆ Ped. ☆

HAPPY BIRDLINGS.

3

Notes marked with an arrow must be struck from the wrist.

RONDO.

Moderato. ♩ = 126.

Carl Sidus Op. 217.

The musical score is written for piano and consists of 126 measures. It is in 2/4 time and the key of B-flat major. The tempo is marked 'Moderato' with a quarter note equal to 126 beats per minute. The score is a Rondo, indicated by the 'A' and 'B' section markers. The main theme (A) is characterized by rapid sixteenth-note passages in the right hand, often with slurs and ties. The contrasting section (B) features a more melodic line in the right hand with a 'cres.' (crescendo) marking. The score includes various musical notations such as slurs, ties, and dynamic markings like 'Ped.' (pedal) and 'cres.' (crescendo). The score is divided into two systems, each containing three staves. The first system contains measures 1-42, and the second system contains measures 43-126. The score concludes with a final cadence in the right hand.

4 **TRIO. Giocoso.**

The musical score is written for piano and bass. It consists of six systems of music. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Giocoso' (playful). The score includes various musical notations such as dynamics (p, mf, cresc., rit., a tempo), articulation (accents), and fingerings (numbers 1-5). Pedal points are indicated by 'Ped.' with a star symbol. The score is divided into sections by dashed lines with the number '8' above them. The first system starts with a piano (p) dynamic and includes 'rit.' and 'a tempo' markings. The second system includes 'mf' and 'rit.' markings. The third system includes 'cresc.' and 'rit.' markings. The fourth system includes 'a tempo' and 'mf rit.' markings. The fifth system includes 'rit.' and 'cresc.' markings. The sixth system includes 'p' and 'Ped.' markings.

First system of musical notation. Treble and bass staves. Pedal markings: Ped. *

Second system of musical notation. Treble and bass staves. Pedal markings: Ped. *

Scherzando.

Third system of musical notation. Treble and bass staves. Pedal markings: Ped. *

Fourth system of musical notation. Treble and bass staves. Pedal markings: Ped. *

Fifth system of musical notation. Treble and bass staves. Pedal markings: Ped. *

Sixth system of musical notation. Treble and bass staves. Pedal markings: Ped. *

❖ STUDY XXIII. ❖

Theme and Variations.

Choral in Four Part Harmony. (Old Hundred.)

THEME.

Slow.

Guillaume Franc, 1520-1570.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble and bass staff with a 2/4 time signature and a key signature of one flat. The melody is in the treble, and the bass line is in the bass. The piece begins with a piano (p) dynamic. The second system continues the melody and bass line, with a piano (p) dynamic marking. The score includes various musical notations such as notes, rests, and fingerings, as well as a 'Pedal' section at the end of each system.

STUDY XXIV.

Here the part for the right hand offers two distinct features, the melody and the accompaniment. The melody is to sound perfectly legato,

Example.

A musical staff in bass clef with a key signature of one sharp (F#). The melody consists of eighth notes: F#2, G2, A2, B2, C3, D3, E3, and a half note F#3.

while the accompaniment is to be played staccato.

Example.

To do full justice to both the melody and accompaniment, that is to preserve their individuality, the pedal cannot be used until the fourth sixteenth of the second and fourth quarters of the measure is reached. The artistic employment of the pedal connects the melody perfectly legato, while the accompaniment remains staccato, as if played by instruments.

Example.

Violins.

Horn.

Cello.

VARIATION I.

Slow.

Pedal.

The first system of the musical score for Study XXV. The right hand (treble clef) plays a complex, rhythmic accompaniment consisting of chords and eighth notes. The left hand (bass clef) plays a simpler bass line with quarter and eighth notes. Below the bass staff, a 'Pedal.' line indicates the timing of the pedal point, which is a sustained note in the bass. The key signature has one sharp (F#) and the time signature is common time (C).

STUDY XXV.

The figure for the right hand in this variation is the same as in the preceding, with this difference: the melody is above the accompaniment, being played entirely with the fifth finger. Hence, the same pedaling is given.

Notice that in Variation I. the pedal could have been employed as follows, if the accompaniment were not to be played staccato:

The second system of the musical score for Study XXV. It shows an alternative pedaling pattern for the bass line. The right hand part is identical to the first system. The left hand part shows a different bass line, and the 'Pedal.' line below it indicates a different timing for the pedal point compared to the first system. The key signature and time signature remain the same.

But in this variation only the pedaling noted can be employed on account of the passing note in the bass foreign to the harmony. The bass figure here is a kind of obligato to the melody: it must be rendered staccato in imitation of the violoncello played pizzicato.

VARIATION II.

Slow.

First system of musical notation for Variation II. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music begins with a forte (f) dynamic. The right hand plays a series of chords with eighth-note patterns, while the left hand plays a more complex pattern with triplets and sixteenth notes. Below the staff, a 'Pedal' line shows the sequence of notes to be played on the pedal, with fingerings 5, 2, 1, 3, 2 indicated.

Second system of musical notation for Variation II. It continues the piece with similar chordal textures. The right hand features sustained chords with eighth-note patterns. The left hand has more active lines with triplets and sixteenth notes. The 'Pedal' line below shows the corresponding pedal notes and fingerings.

Third system of musical notation for Variation II. The musical texture remains consistent with the previous systems. The right hand continues with chordal patterns, and the left hand maintains its rhythmic complexity. The 'Pedal' line indicates the pedal notes and fingerings for this section.

Fourth system of musical notation for Variation II. This system concludes the variation. It features the same characteristic chordal and rhythmic elements. The 'Pedal' line shows the final pedal notes and fingerings.

First system of musical notation. The treble clef staff is in C major, 2/4 time, featuring a melody of eighth notes with a dynamic marking of *p*. The bass clef staff contains a complex accompaniment of sixteenth-note chords with fingerings 1, 3, and 3. Below the bass staff is a Pedal line with a series of eighth notes.

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff includes a key signature change to C minor (indicated by a flat on the F) and a time signature change to 6/8. The Pedal line continues with eighth notes.

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff returns to 2/4 time and C major. The Pedal line continues with eighth notes.

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. The Pedal line continues with eighth notes.

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ENRICO L'UCCELLATORE	M. PLANCHON
L'ARALDO DEL RE	Sig. DE VASCHETTI
LOHENGRIN	M. JEAN DE RESZKE
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WEDNESDAY EVENING, APRIL 11,

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ALICE	Mlle. BAUERMEISTER
ENRICO ASHTON	M. DUFRICHE
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RAIMONDO	Sig. CARBONE
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LOLA	Mlle. GUERCIA
ALFIO	M. MARTAPOURA
TURIDDU	Sig. VIGNAS
CONDUCTOR	Sig. BEVIGNANI.

FRIDAY EVENING, APRIL 13,

GOUNOD'S OPERA,

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(IN FRENCH.)

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GREGOIR	Sig. DE VASCHETTI
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ROMEO	M. JEAN DE RESZKE
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CUIZIO	Sig. MASTROBUONO
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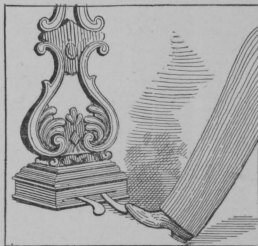
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